ISSUE 145 DECEMBER 2019

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality, need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in *Knotting Matters*, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

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PLEASE NOTE: LETTERS & ARTICLES FOR THE MARCH 2020 *KNOTTING MATTERS* MUST BE RECEIVED BY FEBRUARY 10TH 2020

FRONT COVER: AN ALTERNATIVE DRAGONFLY - IN FLIGHT - SEE P31

EDITORIAL

Dear All,

This edition is the last for the year and this past quarter has been marked by the shock of the sudden death of Jan Vos whose obituary is written by three friends. You will see that we have enclosed a re-issued Bursary notice and are quite surprised that the trustees have not received any submissions. If we were not either trustees or editors, we would have submitted something in the days following the announcement!

We have included three challenging pieces - two among the letters and one which stands alone. Challenging, both because they aim to provoke a change of thinking in how the Guild and Guild events are run, but also because the questions might be difficult. Please focus on the issues, not the authors.

We have now put all the issues of KnotNews onto the website, alongside those of Het Knoopenknauwertje, as part of our ongoing effort to centralise less accessible texts on knotting.

If you receive the magazine before World Knot Tying Day (18th December) don't forget to publicize the day locally. If you organised or publicized an event, please write to KM, we'd love to have a report of what you did.

We are very happy to publish a letter giving us advance warning of the next Australian meet and look forward to receiving further details as time goes by. See also the report of the Bremen meeting which was attended by an international cross section of members and well attended by the public.

You cannot have failed to notice the cover picture! We were very pleased to receive Colin Murchison's 'How to' for his alternative Dragonfly knot. For technical reasons Colin sent us one of his knots which seems to defy efforts to capture its grace. To see for yourself, you will have to get knotting!

The instructions for the mat (pullout) that accompany this edition show it made in 8mm cord. However if you don't have 8mm cord available we have shown a version in 4mm as well.

We are delighted to announce that Charles Warner (see p.20) has been elected an honorary member of IGKT.

Over the past year we have been heartened by a modest increase in the number of new contributors and hope that the trend will continue.

We wish you and yours a happy and healthy end to 2019 and we look forward to everyone's contributions during 2020.

Maurice, Gordon and David.

LETTERS TO THE EDITOR

Hi Maurice

When I read the article "Hang on a minute" by Adam Masters in Issue 143 of *KM* about the Shand Mason Steam Fire Engine, it was a blast from the past. Some 30 years ago Lesley and I were at either Redbourn Steam Rally or the Wendover Arm Canal Festival when we came across the said Fire Engine which was immaculately turned out. I was so impressed that I asked the owner if I could make a comment - to which he agreed. My comment was "having such a beautiful piece of machinery, why do you have two tatty old pieces of rope for handles?" He replied "I don't know of anybody who can make the correct handles for me." To which I replied "Well you do now!!"

The handles that appear in the picture accompanying the article are the actual ones I made for him, which have an extra-large eye to allow the globe knot terminal to pass through for removal when cleaning the brass.

It's great to see my work still operational and looking good after all these years.

Kind regards

Jeff Wyatt

Bedfordshire

Dear Maurice,

I read with interest the article in *KM* 144 about social media.

I would like to relate a story about a recent experience with Facebook.

Many of you will remember Pete James, who sadly passed away earlier this year, and whose obituary appeared in *KM* 144. Pete and I were "friends" on Facebook, and exchanged messages through that medium.

In July, I was contacted by a lady, Becky, from the USA, who was a close friend of Pete. She had sent Pete birthday wishes (as I had), but didn't hear back from him. Although Becky and I didn't actually know each other, she found that Pete was a mutual Facebook friend, and contacted me (through Facebook) to find out if I knew how Pete was. I made enquiries through a number of "knotty" friends, and Richard Hopkins told me the sad news.

Not only was I able to let Becky know about Pete, but there is now a copy of *KM* 144 on its way to her, thanks to Maurice McPartlan, so she can read Pete's obituary. I am sure she will treasure this magazine, even though she isn't a knot

tyer as far as I know. Without Facebook, she may never have learned what had happened to a dear friend.

Social media is very powerful, and extremely useful. A few words of warning, though … when setting up a Facebook account, which is very easy, you will be contacted by strangers inviting you to become their "friend". There are folks out there who simply like to say that they have hundreds, or thousands, of friends, when they actually only know a handful of them. Simply decline these invitations (again, very easy), and only accept invitations from people you know, or with whom you have a common interest. Personally, I belong to numerous "groups" on Facebook, mainly knotting groups who share loads of information, tips, tricks, even tutorials.

If you post anything controversial on Facebook, at some point the conversation will be hijacked by people who only wish to make inane comments. This can largely be avoided by being selective about who you befriend!

Incidentally, you can find me on Facebook here -

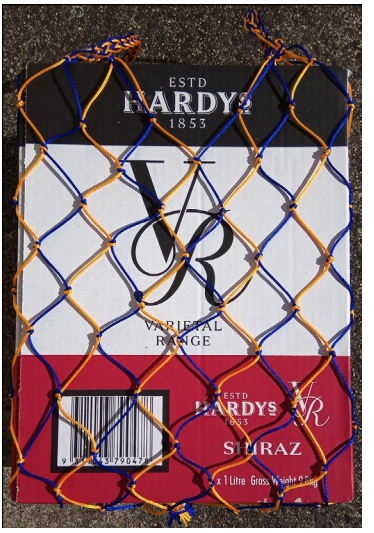
https://www.facebook.com/Phil.The.Rope/

Get knotted!

Phil "The Rope" Cook http://www.gr8-knots.com/

Dear Maurice,

Firstly, I thought you might appreciate the attached photo, as confirmation that even a practical knotter has used your string bag instructions from *KM*.



My first bag was made with 380D/27 nylon fishing-net twine. Wow, that stuff was hard on the hands after a few rows of thumb knots; and the bag was too small.

So I got some softer stuff, increased the number of strands to eight, learned how to do a 4x2 flat plait, increased the mesh size a bit, and the result is shown. As you can see, it just holds a carton for 6 x 1 litre wine bottles.

Tucking the bottom thumb knot through the carton base lets the thing stand up, and seems to help keep the bag from falling down the carton sides. In fact, the bag gets much more use with the carton inside, because it stays open.

Robert Birch

Dear Maurice and fellow Knot Tyers,

After much thought and soul-searching, we have come up with the following:-

Succession Planning

Where would you like the Guild to be in 10 years' time? Hard to envisage perhaps but still a question that urgently needs addressing, especially as many members are approaching retirement age or are already there, and beyond. IGKT needs to attract new membership amongst the younger generation, a new membership that can take on the challenge of building on the wealth and diversity of knot-tying knowledge. This needs passion as well as dedication and at present, that falls to the current membership to seek out and find it.

Many members already contribute to raising the profile of IGKT by demonstrating, giving talks and providing examples of excellent knot-work at events, yet the general reaction amongst the public seems largely to be surprise that IGKT exists, let alone what its members can do! This is where succession planning now is vital, by giving current existing practices a long, hard look in order to develop and progress with additional ways to ensure (and secure) the future of IGKT. Attracting new members, particularly young people, is the key to success and many of you (if not all!) may agree that demonstrating and teaching knot craft is a tried and tested way to get new interest. Keeping the interest and igniting a passion for more, is the tricky bit. There are many youth organisations out there, so raising the profile of IGKT and getting youngsters more involved seems the obvious way.

Personal research into various organisations has shown that there is a huge gap as far as acquiring knot-tying knowledge is concerned. The Scout and Guide organisations, for example, have very limited expectations for knot work – only a couple of badges have requirements incorporated for knot-tying knowledge. In fact there is no specific knot-work, knot-craft or knot-tying badge on offer at all! A huge potential for IGKT involvement. Would it be too much to investigate the possibility of IGKT offering expertise, possibly even sponsorship, in setting up such a badge which could feature the IGKT logo? In the achievement of such a badge, young people and their organisations would not only be instrumental in helping to raise the Guild's profile, but could pave the way to a new generation of knot tyers ready to pass on their own newly-acquired skills and knowledge. Incentive to do this whilst becoming members could be endorsed by IGKT.

Citing the Scout and Guide movements is only the beginning (and a sizeable one) in targeting youth organisations in general. Sailing clubs, outdoor pursuit clubs and after school clubs could all be offered the benefit of an IGKT-advised knot-work programme where practical and fun applications of newly acquired knotting knowledge could provide further challenges alongside the basic

instruction of how the knots are tied. It is too early (at this stage) to work out the whys and wherefores, however not too early to get thinking caps on with a view to further research.

Whatever you may think (constructive thoughts and comments would be gladly received), the sad fact is that current members really cannot afford to sit back and hope someone else will take on the challenge. The Guild is unique and very special, deserving of a successful, diverse and continuous membership for the foreseeable and even longer-term future. It is gratifying to acknowledge that Edward Crumpton and Adam Masters are already actively promoting Social Media use within the Guild which can only help to raise awareness of IGKT, as are the contributors to the IGKT website and Face Book pages.

Please ask yourselves - what could you do as groups and individuals to make a difference? Careful consideration is urgently needed as the future of IGKT – Your IGKT – depends on it.

Kind Regards

Carolyn Draper and Lynne Hudson

Editors' Note: We hope to see some considerable correspondence in response to this thought-provoking letter, especially with reference to encouraging and even sponsoring training in youth organisations, and those with a defined youth component, such as sailing clubs. Is there a case for applying to use a Bursary award to develop such a scheme?

Dear Maurice,

We should all be proud to be members of the INTERNATIONAL GUILD OF KNOT TYERS.

W Kerr writes (*KM* 143) of the amusement that can arise when the International Guild of Knot Tyers is mentioned. It is people's ignorance not our name. We should be proud to belong to this organisation. We treat the wonderful and diverse world of Knots seriously. When we all gathered on the Discovery that day, 17th April 1982, there was much discussion as to what we should call ourselves. One thing was certain, that whilst there were 25 of us there, we also had two letters of support, one from Australia and one from Canada, so we would be International. What should we call ourselves? Were we to be, group, society, club, organisation or guild. The meeting agreed that Guild reflected the mutual support, craft nature and seriousness of our interest. Our joint interest was Knots, so that was a given. There was some discussion as to spelling of Tyers. Tiers was rejected as Tier deck was an inferior place on board ship. So we became the International Guild of Knot Tyers. For convenience, we often have to shorten this to IGKT, but let us take every chance to explain what those

initials stand for, with the importance of Knots being the building blocks of civilisation which are still important today.

In 1989, at the meeting in Portsmouth, there was a discussion as to whether a better name could be found. The meeting agreed that we stick with what we had. Now almost 40 years on, I believe we should continue with the name which, in 2007 when I received the MBE, I was proud to inform Queen Elizabeth that I represented.

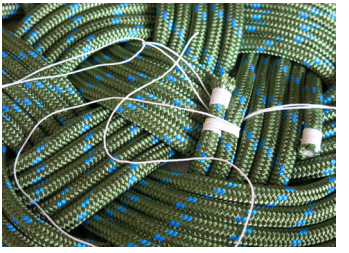
Des Pawson MBE
co-founder of the International Guild of Knot Tyers.

Dear Maurice:

This is *ABOK* #2360. Mr Ashley writes that this would make a good thump mat for sheet blocks, but does not indicate that it was, in fact, used for this purpose. Nevertheless, its three identical component parts, together with the uni-directionality of the tucks, make for a nice tight symmetrical structure and a very handsome mat, in my opinion.

The mat is tied with my favourite mat material, Lanex Dinghy green 8mm polypropylene rope, and has the following specifications for 5-ply: 40.5 feet of rope, 12 inches across each pair of bights. I started with 42 feet of rope and after tightening up, ended with 40.5 feet.

One of the more tedious jobs involves the putting on of the seizings, a task which involves much prodding, prying, threading and fishing of the seizing twine. After more than a couple of dozen mats, I thought that there had to be a better way. So I got two 10-inch pieces of twine, doubled them, inter-locked the bights and closed their ends with thumb knots. Then, this was threaded along the path that the seizing would take and used as a shuttle back and forth to carry the end of the seizing twine under the fixed parts. This cut the time required by 50% and saved much frustration. I hope that the picture shows this device adequately.



Kindest regards,

John Heselton

Hi Maurice,

I was recently told, to my amazement, that a lot of people who regularly attend some branch meetings are not IGKT members. How does that work? I've spoken to various groups who say that new attendees can turn up a few times to get the feel of it, so to speak, before being asked to consider joining. Nothing draconian, or rigid, a few weeks give or take, quite flexible really, seems to be just a normal procedure. I would be really interested to read the opinions of others, as well as those of the 'non-member attendees' if these could be had. The secretaries must know them - that would be worthwhile. Is this just a numbers game? What might this do to membership? It depends on their reaction. If they join, it goes up, good, branch membership stays where it is. No one knows what that is anyway. If they consider it is not worth paying for and leave, IGKT membership is not affected, though branch membership goes down. Do these people turn up at the meetings and just join in? Of course as time moves on, perhaps memory is dimmed and branch secretaries forget who is and who isn't a member. Are they disinclined to ask? There's quite a bit of information lacking. Feedback and opinion on this, possibly, sensitive subject would be helpful.

N King

Hello there Maurice, fellow Tanglers, Knot Tyers, Braiders and Artisans,

After some long submissions and processes to gain space for our next Australian meeting of the IGKT, I am pleased to announce that the National Wool Museum in Geelong, Victoria has offered us space (see p13). The dates given are **March 19, 20 & 21 of 2021.** The Museum is located mid-city, one block from the waterfront - an ideal location. We have gained a couple of sponsors already and Geelong Tourism will help with advertising and media.

More correspondence will take place in the future and we hope this venue will be appealing to all. Please do not hesitate to call or email me re further questions and please spread the word and recruit new members!

Thank you for your offer to advertise our meeting in 2021 in Geelong. The early exposure may well encourage people there planning holidays to join in and enjoy a meeting and some Aussie hospitality. We will most certainly show them a nice bit of this country. Geelong is a port city with easy access to everything, traffic is no problem and there are some nice coastal places nearby. Wineries abound and accommodation is certainly affordable and in March-April nice weather is almost guaranteed. We have some pretty good knot tyers as well and are always willing to learn from all our overseas family at IGKT. I am sure we can cater for any needs that a tourist may seek in an adventure down here. Hoping to see some of our skilled people here to show us the ropes.

Barry Smith, Melbourne

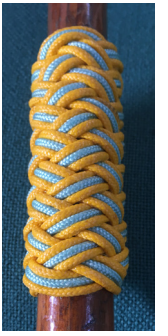
Dear Maurice,

An invitation for the Guild to attend the 2019 Teignmouth Shanty Festival (28th and 29th September) was received by a member of the Executive Committee and passed on to one of the editors. A request for members to support the event was answered by one stalwart member, an absolute star in the shape of Tom Martin. Sadly the other editor due to support the event was unable to turn up due to an unfortunate accident.

Everything went as well as could be expected. The assumption that we would put up a table or two with some ropework examples after the style of an IGKT symposium was incorrect to say the least; we were faced with a small hall seating up to 75, with a screen and PA if required! Two one-hour sessions were in the programme.

As it happened we managed to regale both sessions with information on the Guild, its aims, its inception and the vast range and depth of the subject. Fortunately, we had brought a good supply of exhibits to pass round and discuss, stimulating some interesting questions.

We seem to have been well received judging by some feedback. The scale of the event surprised us, the whole of the town seems to have been involved with all sorts going on, including figurehead carving, sail making and repairing, not to mention various shanty groups occupying several pubs from as far afield as Bristol, standing room only, with the assembled company knowing all the words and singing along! It was all very atmospheric, with the sea and sails in view outside the window. By all accounts the whole event was very successful and will be repeated next year, so the expectation is that we will be invited back - watch this space.



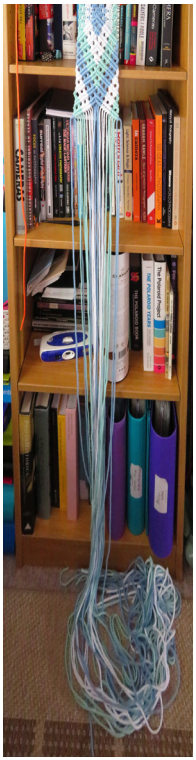
Gordon Teenan

Macramé and Me

by Geoffrey Budworth

To learn the basics, buy or borrow a book, go online or look over the shoulder of an adept macramé maven; but don't become reliant on them or they'll limit your creativity. So, what I offer here is a review of over 60 years displaying and demonstrating my own macramé – occasionally prize-winning – which might be instructive, but not prescriptive.

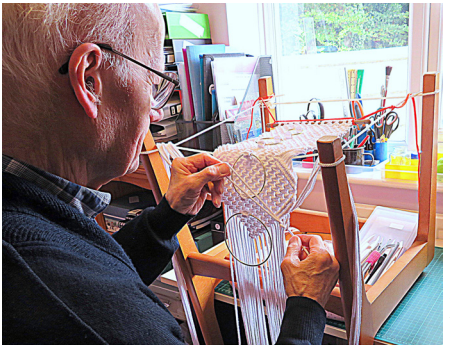
I discovered macramé when I was 20, in Ashley's chapter 32 (Square Knotting), then moved on to the *Square Knot Handicraft Guide* by Graumont & Wenstrom. Later, in the 1970s and 80s, I had a handful of superb publications from US west coast textile artists. There's a dearth of such books nowadays, but equivalent inspiration can be found in a variety of sites online.



There's no macramé book by me because publishers only ever wanted recipes for projects, while I was drifting into original, one-off pieces. Nor have I sold my work commercially, as I could not be bothered with costing, pricing and marketing. So, while over time I've accepted cash for the occasional piece, I've given away many more. As for those instruction manuals, videos and ready-to-make kits on sale to make skimpily knotted items such as shopping bags, pot-hangers or toilet roll holders, many are so basic as to demean the craft of macramé.

Macramé is repetitive, a series of iterative interlacings. So, one's fingers find slicker, quicker ways of working, with fluent moves not shown in books or videos. Watch me throwing a series of half-hitches, it's like I'm knitting. I never use a board or T-pins (well, not for macramé), never shorten long strands by tying them in butterflies or loading them onto shuttles, nor do I tie filler strands to a belt loop. Instead I work with a cascade of strands loosely piled at my feet. Any other way would slow me down.

Macramé is neat holes held together by square knots and clove hitches



In my cramped and cluttered office/study, I either stand or use a backless kneeling chair, hanging the work from shelf brackets, door handles, picture hooks or a couple of small G-clamps. An upturned stool or chair is a versatile alternative, the four legs make anchorage points to support any piece in progress, while the underside of the seat holds tools and any accessories within reach. My most used tool is a mini-fid, employed to un-pick back to where some errant strand has been missed or misplaced or when an imagined design isn't working out, or even when it is but I don't like it. I often make two or three false starts before settling into something that pleases me.

For decades, my preferred material has been 1 to 3mm diameter, synthetic braided cords. Recently, however, I've been using 'Bobbiny' 100% recycled cotton, braided macramé cord in 3mm (Junior) and 5mm (Premium) diameters, obtainable online in approximately 100m lengths from the T-Shirt Yarn Shop, but manufactured in Warsaw, Poland by wife-and-husband team Aleksandra and Tomasz. It's softer, user-friendly, doesn't fray, and comes in a range of bright and subdued hues.

Square knotting entails isolating four strands and tying two (and occasionally three) of them. So, for me the best outcomes result from 32, 48, 64 (or more) strands because these numbers are multiples of 4. I don't plan or sketch anything beforehand, letting the strands lead me, making up patterns (coloured or plain) as I go along, although I do now and again persuade them to zig-&-zag in ways they might not otherwise have done. An even tension throughout is essential. Unlike some other intricate knotting and plaiting, you can leave macramé at any stage, without the need to mark where to re-start later, nor will it come undone.

'Measure twice, cut once,' is time-honoured advice. Simple designs may need as little as 3- or

4-times the length of the completed item, while more elaborate knotting can absorb 8- to 10-times the finished length. Strands that have been cut the same length to start with will, nevertheless, be consumed at different rates as they weave their individual ways through the design. So, for example, a completed piece 75cm (2ft 6in) long that began with strands 4m (say 13ft) long, could end up with a few of those strands down to around 15cm (6in), while the rest are still anything up to 2m (6ft) long. On a piece using 48 strands, that's over 30m (around 100ft) in mostly unusable off-cuts. You can insert extra lengths, like hair extensions, which is best done behind half-hitched bars and is therefore easiest in Cavandoli work (which is all half-hitching). But I prefer to cut over-long to begin with, keeping some oddments for other uses, and binning the rest.

Cavandoli is macramé minus the holes.

Most of my macramé is two-dimensional, unless you're a Flatlander,[1] and typified by dense square-knotting, compact half-hitching, and straight edges (without picots). I have in the past produced many demanding three-dimensional pieces – once a mask of Dr Prunesquallor, physician in the fictional Gormenghast castle.[2] But these days I'm a sketch artist rather than a sculptor.

Traditionally macramé terminates in a fringe or tassel(s), which seems lazy to those of us used to hiding or heat-sealing our rope-work ends. It took me a while to overcome my sense of guilt and leave them alone. I do, however, have two neat ways to bury square-knotted ends (neither of which I've seen done by anyone else). One, painstakingly neat, I gleaned from Graumont & Wenstrom; the other, quick and showy, I contrived myself, although I probably saw an image of it somewhere and later found a way to reproduce it. Both methods are easily learned by seeing them done, but I've always shied away from the step-by-step series of photos or line drawings needed to portray them in *KM*.

A couple of YouTube videos would do the trick nowadays, but I'm not that IT savvy. Burying ends, as always, requires a wire loop, bodkin, or a blunt needle (with a large eye or hollow-threaded end), followed by scissors or a sharp knife, and maybe craft glue or a hot-glue gun.

I've practised rope-work of most kinds afloat and ashore, but always return to macramé. It's enjoyable, absorbing, a mood-enhancer banishing ennui and the blues. As I'm always reluctant to finish a piece, I usually have the next one either started or in my head ready to go. But not everyone is a devotee. At a Guild meeting I overhead someone dismiss a display of mine with the words, 'that's not real knotting'. Tell that to the Japan Macramé Association!

1 *Flatland, a Romance of Many Dimensions* by Edwin A. Abbott (1894)

2 *The Gormenghast Trilogy* by Mervyn Peake (first book 1946)

Geoffrey Budworth

IGKT co-founder, and founding Editor of *Knotting Matters*.

Sea scout and sea cadet, turned on to knotting when he saw his first ornamental bell-rope. Used ropework during a decade afloat on the Thames tideway, policing the Pool of London (and beneath it as an operational frogman). Fancy knotting mentor: ex-Shanghai detective and Thames river cop Jim Nicoll. 60 years tying macramé. He has written numerous knot books and articles under his own name and half-a-dozen pen names. He also pioneered the forensic investigation of knots and ligatures in the UK.

The final year of his BSc (Hons) in 2011, at the age of 74, was a review of the impact of Ghost Nets & Ghost Fishing – the non-biodegradable cordage drifting in oceanic gyres or deposited on shorelines which catch and kill wildlife.

A TOOL TIP from John Shaw (author of *The Directory of Knots*, 2009)

Home-made wire loops aren't always small enough to pull a strand through knot-work, and I use one or other of the tools illustrated. Bestope products can be bought online.

Made from high-grade steel, with ergonomic handles, each one is double-ended with different shapes ie 10 or 12 tools per set.

They are marketed as blackhead removers, and come in a neat travel case.

The Mystery of Lancelot L. Haslope

by Robert Birch

Lancelot L. Haslope wrote and illustrated a series of articles on Knotting, Splicing and Working Cordage in *Work* magazine of 1891-1892 (Vol. III), edited by Francis Chilton-Young and published by Cassell & Co, London (https://tinyurl.com/yxed2mv3). Haslope's articles were substantially reproduced (without attribution) in a book edited by Paul Nooncree Hasluck (1854-1931), who was the editor of *Work* magazine from 1893 (Vol. V) - 1909 and a prolific editor of DIY handbooks around that time. The book, entitled *Knotting and Splicing Ropes and Cordage* (*eg* https://tinyurl.com/y65s5zbc) was first published by Cassell & Co. in 1904, and it has been reproduced under various titles and imprints in many editions to the present day.

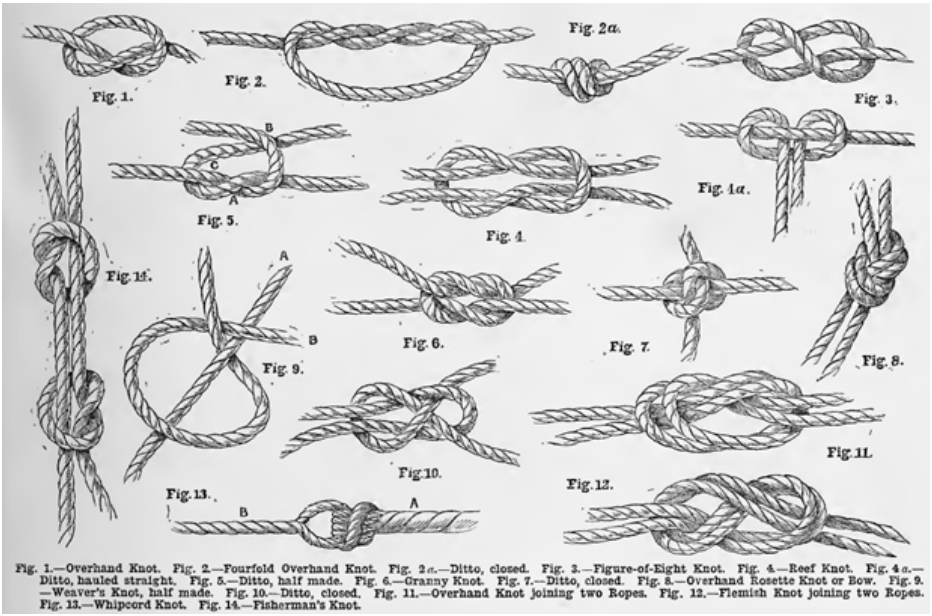

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Fig. 12.
Fig. 13.
Fig. 1.—Overhand Knot. Fig. 2.—Fourfold Overhand Knot. Fig. 2a.—Ditto, closed. Fig. 3.—Figure-of-Eight Knot. Fig. 4.—Reef Knot. Fig. 4a.—Ditto, hauled straight. Fig. 5.—Ditto, half made. Fig. 6.—Granny Knot. Fig. 7.—Ditto, closed. Fig. 8.—Overhand Rosette Knot or Bow. Fig. 9.—Weaver's Knot, half made. Fig. 10.—Ditto, closed. Fig. 11.—Overhand Knot joining two Ropes. Fig. 12.—Flemish Knot joining two Ropes. Fig. 13.—Whipcord Knot. Fig. 14.—Fisherman's Knot.

An example of original illustrations on knotting by Lancelot L. Haslope. This set was published in *Work* magazine of Saturday April 18, 1891; early in his series on Knotting, Splicing and Working Cordage (https://tinyurl.com/yxed2mv3). Sharp-eyed knot tyers will notice the error in the illustrated 'Figure-of-Eight knot' (but not the related 'Flemish knot'). The error was corrected after the first printings of the book, though the associated error in description of the tying method remained in the text.

Haslope's articles (and the books substantially derived from them) contain many original illustrations (an example is reproduced on the previous page) and clear descriptions. They are important in the documented history of knot-tying, yet he is hardly known. Ashley (1944) does not mention Haslope, but on pp. 590 and 595 attributes the book and its content to Hasluck. Day (1947) notes the origin in *Work*, and speculates (p.227 of the 4th edition) that Haslope might be a pseudonym. Of course, these two giants among early authors on knotting did not have access to today's electronic search capabilities. Amazingly, Haslope is not even mentioned in the books substantially derived from his work.

Until the early 1900s, it was commonplace to publish 'work from various sources' without attribution. Today, in many countries, that would breach the inalienable rights of the original authors under copyright law (sometimes called moral rights). In any case, knot tyers might be interested to know more about this author.

The archives of Cassell & Co were destroyed by the bombing of the company headquarters at La Belle Savage in London during WWII (https://en.wikipedia.org/wiki/Cassell_(publisher)), so they can give us no clue as to the identity of Lancelot L. Haslope or his arrangements with the publisher.

From research by his genealogically-inclined relatives (https://tinyurl.com/y6tagb85), the only Lancelot L. Haslope found in UK records of the relevant period is Lancelot Llewhellin Haslope (1820-1908). Although direct proof has not been found that he is the author of the articles on Knotting, Splicing and Working Cordage in *Work* magazine of 1891-1892, the circumstantial evidence is very strong.

Lancelot Llewhellin Haslope (LLH) was the 10th of 11 children of Lancelot Haslope (a very successful ship broker) and his wife Harriet (nee Stock). LLH was born on 11 May 1820 in Highbury Lodge, Islington, Middlesex. Llewhellin was the maiden name of his paternal grandmother. Highbury Lodge is now Barclays Bank at Highbury Corner. LLH lived subsequently in: King's Norton, Worcestershire; Hornsey, Middlesex; Chesterton, Staffordshire; and (from at least 1871-1899) Falmouth, Cornwall. Apparently a gentleman of independent means, partially blind by 1901, he died on 25 January 1908 in Devon.

With his wife Emily (nee Melvill; 1830-1913), LLH had 4 children between 1860 and 1865.

The elder son (Lancelot Melvill Haslope, 1860-1946) became a vicar and moved to Australia in 1920. The vicar's two sons served in the RAAF as pilots, and both died in 1951-52.

The younger son (Pearce Llewhellin Haslope, 1865-1938) became an author and artist. He lived (initially with his parents) in Torquay, Devon, from 1899

until his death. From its preface (concluded with ‘Torquay, 1905’) we may be reasonably sure that Pearce is the P. L. Haslope who authored *Practical Sea Fishing* (https://tinyurl.com/y4dwp9ke).

The title page of this book refers to several other works by the same author, including one entitled *Knots and Knotting*. No other trace has been found of these works, so nothing is known about them. *Practical Sea Fishing* includes a chapter on knots and a frontispiece illustration of a fishing vessel ‘designed by the author’s father’ (*ie* LLH).

The Haslope home (Highbury House) at Woodlane Crescent (also known as Alma Crescent) in Falmouth was about 1 km from the docks. LLH emulated his father’s long voluntary service to the Methodist Church. For many years he was secretary of the Wesleyan Missionary Society in Falmouth. This Society met at the premises of the Royal Cornwall Polytechnic Society, of which LLH was also a member. The RCPS was established to showcase the ingenuity of local workers, and it provided foundation exhibits for what later became the National Maritime Museum, Cornwall. Unfortunately, the archives of these institutions have yielded nothing direct on the topic of LLH as an author or knot tyer. We may be reasonably sure that he is also the author of *Repoussé Work for Amateurs* (https://tinyurl.com/yy2ek4vd) as he submitted items of this art to RCPS exhibitions.

From the pages of the *Cornishman* and *Royal Cornwall Gazette* newspapers, LLH was also ‘a capital amateur fisherman’, a long-serving committee member of the Royal Cornwall Sailors’ Home (alongside sea Captains and other officers up to the rank of Rear Admiral), and a contributor to many other worthy causes in the region.

In *Work* Vol. III pp. 523, 603, in replies to a question about a ‘ship’s splice’ on a mast, and again in *Work* Vol. IV p. 61, in reply to a question about ‘working cordage’, we learn that the author of these articles (LLH) is from Falmouth. Thus there is overwhelming circumstantial evidence that Lancelot Llewhellin Haslope of Falmouth was the Lancelot L. Haslope who wrote the articles on Knotting, Splicing and Working Cordage in *Work* magazine of 1891-1892. Unless during his lifetime someone else adopted the nom de plume Lancelot L. Haslope of Falmouth, an extreme proposition for which there is no evidence, it is certain that Lancelot Llewhellin Haslope was the author.

The speculation that Lancelot L. Haslope was a pseudonym of Paul N. Hasluck seems to be based on nothing more than their surnames sharing the same first four letters. Hasluck lived in Surrey, London and Kent, but apparently never in Cornwall.

He was a prolific and skilled editor, with a good eye for what might interest his readers, resulting in more than 100 books on diverse technical topics (www.librum.us/hasluck.htm).

He never claimed to be author (as distinct from editor) of most, including *Knotting and Splicing Ropes and Cordage*. In early printings of this book, Hasluck's preface states that it contains information 'scattered over more than twenty thousand columns of Work' (eg https://tinyurl.com/y3h5lwgn). The material on hammocks is substantially edited from an article by G. E. Bonney in *Work* Vol. II pp. 425-427. Some other descriptions of ropework, eg some of the lashings and ladders, may not have been published in *Work*. The origins of these descriptions are unknown. Illustrations of six-strand wire rope resemble those from manufacturers at that time. Poor indexing and abstracting, perhaps derived from the editor's or publishers' failure to credit the authors, has sometimes listed Hasluck as author, rather than editor, of such books.

In Volume III of *Work* magazine, Haslope's contributions on knotting may be found on pages 6, 65, 137, 139, 199, 244, 309, 361, 468, 523, 535, 551, 603, 613, 676, 715, 725 and 775. Anyone reading these original articles will be rewarded with anecdotes of how he came to learn some knots, how he approached their description and illustration, and other material edited out of the books which were based substantially on his articles.

If any IGKT member has further evidence, perhaps it can be shared through *Knotting Matters.*

Many thanks (without implying that they agree with the conclusions) to:

John Stock for genealogical research (https://tinyurl.com/y6tagb85);

David Pooley for research in the National Maritime Museum Cornwall (www.nmmc.co.uk) and elsewhere;

Michael Carver for research in the Falmouth History Archive (https://tinyurl.com/y5komdcl);

All those who digitize, archive and make available historical works of interest to knot tyers (*eg* https://archive.org).

Other references cited:

Ashley CW (1944) *The Ashley Book of Knots*. Corrected Edition *ed* G Budworth (1993). Faber and Faber Limited, London. ISBN 0 571 096 59X.

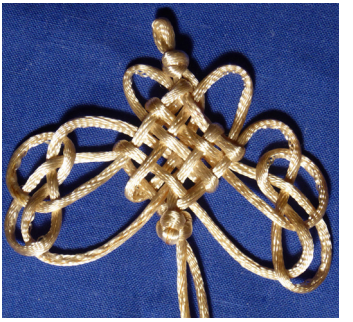
Day CL (1947) *The Art of Knotting and Splicing*. Dodd, Mead and Co. Inc., New York. Later editions updated and published by Naval Institute Press, Annapolis. The 4th Edition (1986) is ISBN 0 870 210 629.

The Arc Bights of Pan-Chang Knots

by Europa Chang Dawson

Before starting on this topic, on reading my article in *KM* 144, I realised that I had forgotten to give the 'translation' for the good wish that is represented: The life-lock amulet is a rebus for 'May all that appertains to happiness be locked to your life.'

In two of the pieces shown, arc-bights have been *interlocked* to link sections of the shape. The night-light (*KM* 143) used interlocked bights to join adjacent knots of longevity, tied with cords of different colours, while the single long bight of the life-lock makes its hasp. This article suggests another way of using the arcs.



In Lydia Chen's first volume on Chinese knots, the ever-popular Butterfly knot is built from a knot of longevity with long arc-bights for the lower wings and a Carrick knot made of *interlacing* adjacent bights on each upper wing. The Carrick knot is often used to represent two overlapping 'cash'-coins with square holes such as were used in China from 500 BC to the late 19th Century – and so is associated with a sufficiency of material goods. The word 'butterfly' is homophonic with one word for 'buddha', but as this caused the early Christian missionaries some concern, it is more generally used for 'blessings'. Thus the butterfly is a rebus for the Triple Blessing of longlife, prosperity and fortune.

A simple variation of this is the swallowtail butterfly in which the middle of the cord is marked by an Overhand knot and the arc-bight of each lower wing has a Matthew Walker tied in it.

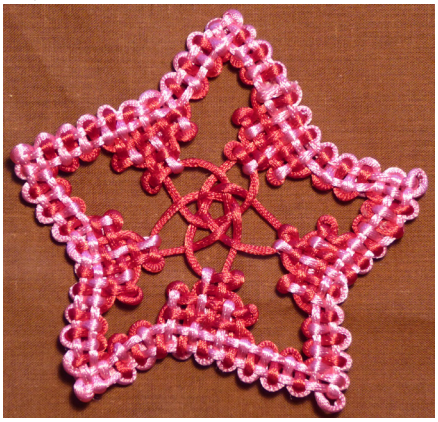
A less well-known variation (left) uses the extended Carrick in the upper wings and simple Carrick in the lower wings to give a more stable set of curves. The knot will lie flatter if the two halves of the butterfly are *interlaced* in mirror image, otherwise they are liable to twist. Incidentally, the illustration also shows how two shorter ends may be joined. There must be more than a dozen variations on the butterfly form that include a pan-chang knot. The ones without Carricks are often used for birthday greetings, being a rebus for long life and good fortune.

[There are also a handful of butterfly knots without any pan-chang, but they will form a section by themselves.] In addition, there are the variations that may be built in by using extra colours or positioning the knot upside down (homophonic with ‘to arrive’. In these butterflies we have a good example of the knot itself having become the amulet instead of being merely the packaging for the written message of blessing.

Knots with geometrically interlaced forms, being more decorative and less stable than simple pockets for amulets, were often used as embellishments to costume. The butterfly frequently featured as the upper frog of the right shoulder fastening on a Chinese woman’s ‘best’ jacket – where it would be flying upside down as the antennae were tied into a 2-strand Diamond knot. The lower frog, holding the loop of the fastening, was sometimes a flower and sometimes another butterfly.

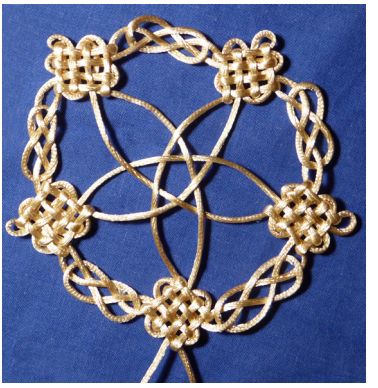
Geometrically interlaced arc-bights joining knots of longevity could also be found on the detachable decorative collar on a child’s costume. It seems that this has now evolved into an item of fashion jewellery for young women.

The Carrick is not the only suitable knot for interlacing bights, though much the most obvious choice. The Turks Head mat is another suitable candidate. [The Chinese name for the TH is the ‘turban knot’ and the form most often used is the 3Lx5B (‘five’ being homophonic with ’wishing you knowledge / experience of’) or – more rare – the 3Lx4B form.



My starfish designed and tied in 2013 for a display by members of IGKT (France) at the Royal Museum of Military History in Brussels uses 5 triangular PC knots having the bight at the apex of each triangle interlaced in a 3Lx5B TH. [I always use a clue for the TH to guide the working end into the correct arc when tying this sort of decorative doodle.] Two colours were used to show the two paths travelled by the cords on the inside and outside of a pan chang with a central void. [There is a method for tying a knot round a hole, and it will be demonstrated in due course]. A more recent development is the ‘flowered ball’ design. There is a tale of a Chinese daughter whose father was unable to decide which of her several suitors was his favourite. [She herself had never seen any of them!] The father told his daughter to embroider a ball and then ordered her to stand behind a screen before throwing this over the balcony.

The suitor who caught the ball also won the maiden. In Japan today, there is still a game played by men using a beautifully 'embroidered' temari ball, and I have often wondered if there is a corresponding folk tale about the origin of the game.



This style of design is rarely seen. It is amazingly hard to get the piece symmetrical, and takes hours of patient 'tweaking', so (presumably) the folk who tie knots for sale prefer to use their time and energy making more saleable designs. It can be seen that my illustration needs much more time spent on tidying it up; the only way I have ever managed to achieve symmetry is to draw a simplified polar grid once the slack has been worked out, and then to pin the knot over that grid easing up as I go.

Sometimes knotted designs of this ilk have a central TH of 3Lx8B, for the Eight Immortals of the Taoist canon, but I have not seen enough of the flowered-ball designs to make any sensible comments.

Charles Warner - No Ordinary Knotter

by Frank Brown

Though not big in stature, Charles Warner looms large in the world of nodeology. His landmark book, *A Fresh Approach to Knotting and Ropework* had a number of reprints and was recently reproduced by the IGKT. It is not a typical book on knots but Charles is not a typical knotter, even if there is such a beast. Other significant contributions to the field were his chapters in Turner and van de Griend's *History and Science of Knots* on a variety of topics, namely Pleistocene Knotting, Speculations on the Earliest Knots, A History of Life Support Knots, Studies on the Behaviour of Knots and Heraldic Knots. Then there are publications, apart from any scientific papers, including those on Mt Kosciuszko National Park, Carnarvon Gorge and rock carvings near Sydney.

He became interested in knots and rope work when in the Boy Scouts, and was fortunate to have an excellent instructor, Lionel Rees, who not only taught how to tie knots but also how to apply them. This knowledge led eventually to Charles being in charge of the Pioneer Course. It is not surprising that he has a continued interest in knots and rope work of various native cultures, particularly in the construction of water craft. Another of his interests in more recent times has been country dancing, an activity which exercises both body and mind.

As indicated, Charles is a scientist with a PhD. The subject of his doctoral thesis was the internal microbiology of ruminants and he worked primarily for the Commonwealth Scientific and Industrial Research Organisation (CSIRO). His interest in knots led him to become a member of the IGKT in the mid-1980s and he submitted the occasional article. He is a little surprised that these did not generate more comment and discussion that he, as a scientist, would have expected.

The above only briefly describes Charles' interests and activities. The man has done quite a lot since his birth in Sydney, Australia in 1920. It is no surprise that he is hard of hearing, slow in his movement and his vision is poor, but importantly the brain is still fully operational.

Although no longer a member, it is fitting that he should be remembered and respected for his considerable contributions* over so many years of membership.

Thanks to Victoria Kitanov and David Glasson for helping me to meet Charles.

*Editors' note: *KM* 23, *KM* 41, *KM* 49, *KM* 50, *KM* 57, *KM* 60, *KM* 61, *KM* 69

Notes on Knot Tyers on Show

Name and address supplied

Over the course of many years attending meetings of IGKT, I have been struck by the variety of ways the Guild is represented by its members. Members do not fall into two or three distinct categories but many, and some even can be fitted into more than one group.

The following selection will, I hope amuse readers and perhaps, improve the way in which they appear to the less-than-enthusiastic public. Remember that we are all eccentric to some degree – we play with string - but occasionally this can go over the top.

We start with the tidy and the untidy.

Some members have everything arranged meticulously on their tables with neatly ironed table-coverings, their names and organisation displayed, and the

items labelled and spread to view. Often they have displayed so many exhibits that the tablecloth seems superfluous and then it can be difficult to distinguish one item from another. Should a brave member of the public examine an item, it has to be replaced in exactly its original position so as not to disturb the overall appearance, and to keep everything on the table.

Then we have the untidy, often the result of not giving thought to the way the work is displayed, believing that the public are bright enough to understand what they are looking at, and so how it goes on the table is not important. This was taken to extremes by one member, sadly no longer with us, who used to take old rope ends and other rubbish to spread around his stand to indicate how busy he had been making the piece on show.

Then there are members who produce set pieces in their own frame or display-case to illustrate a theme. These are almost always beautiful. An explanation is often required by the public which the creator of such items is invariably ready and willing to give, though knotboards speak for themselves.

Now we have the commercial knotter, distinguished by a vast array of the same or similar products, usually well displayed, but differing only in colour or pattern without a great deal of variety or innovation. These are often seen at craft shows and cater to those without the skill or time to tie their own.

Many paracord enthusiasts fall into this category which seems a little strange, as the paracord craze stemmed from the use of the material by survivalists where the emphasis is on being able to do things for themselves.

Displays can cover many fields from fishing, climbing and sailing, to camping, fender making, bell-rope making, splicing and pioneering. These members are usually also highly competent at tying other knots, but their public face is to show and teach their speciality. Among these specialities must be included rope making which always attracts a crowd and is especially popular as it can be a hands-on activity for all ages. As there is a variety of rope-making equipment from the ancient to the modern and also a range of sizes this can become almost divorced from the knot tying which is carried out with the end product.

Purely decorative work is the most widespread category and many specimens are worthy of international acclaim. This does not detract from the skill of the tyer but can sometimes cause the eyes of the public to skip over the items.

The decorative knot tyers may also be subdivided into specialist categories. There are Turks Head specialists, with the self-regarding ‘elite’ using only one colour and one cord, and the less traditional, who vary colours, interweave pretty strands and generally enjoy themselves. Others exclusively cover bottles, when many different patterns may be seen as well as colour combinations.

On a similar tack is the covering of Euclidian solids and other shapes, using graphs and computer designs to achieve spectacular results. Ball coverings are especially popular, ranging from the simple Monkey's Fist to the multi-faceted and mind-boggling.

The next feature to catch my eye is the way that members react (or not) to and with the public. I have often been at shows where the members stand talking only to one another, or who have their backs presented to the public. Some of these may be called the undecided rather than ignorant. They bring a display for the public but forget that the public is the reason for them being at the event. This is understandable at Guild meetings when it may be the only chance in the year to talk to friends. A generalist or jack of all trades is useful in this role as he will have knowledge, maybe only superficial but more than the punter, and can usually come up with an answer to the query. Sadly some members achieve the opposite effect and drive the punter away.

However it must be said that deliberately avoiding the attention of some members of the public is a good self-preservation technique, as at every show there are what may kindly be described as 'looneys'. It takes practice to recognize them in time to take avoiding action.

Some members are shy and sit at the back of the stall, ready to talk if approached but find it hard to come forward and initiate the conversation. As far as the knotters themselves are concerned we have the traditional dyed-in-the-wool sort who learned from a manual many years ago, and has not caught up with more modern approaches to the knots, or even to the fact that there is very often more than one way to tie a particular knot. They often attempt their work using only traditional or natural fibre cordage.

Next we have the 'born-again' knotter who may be a relatively new member to whom everyone they meet is to be treated as a potential disciple, even though they have still so much to learn and might be addressing an experienced practitioner. Their work is often attractive but not always as useful as they believe it to be.

Some members are natural teachers. The best are fairly rare, but many make a very good attempt. Sadly, there are a few whose skills leave the pupil more confused than enlightened. Next we have inventors. Disregarding the suggestion that we mostly "only re-discover knots", they get very excited and often vocal about their 'invention', even when shown proof that it is not as new as they believe. In many cases the 'new' knot has its uses and deserves credit and publicity, but in many other instances it fails to live up to expectation.

Many members are authors, and the number of books on knots is legion. Many

of these works repeat errors from previous authors, but a few have tried to research the history of the subject, hampered as they are by the fact that knots had been used for millennia before anyone wrote about them.

The mathematicians also have their place in knotting, but I must confess to a mental block when they say that a knot is not a knot unless the ends are joined together. Nevertheless some of the mathematical knots do produce beautiful patterns and make very practical mats when converted into rope and trebled.

Some knotters are always looking for short cuts, and, by using them may end up with rather sloppy work, as their hands might not keep up with their brains.

Scouters often are good at delegating, which can be useful in organising meetings. However our Guild scouting members, being interested in knotting, appear to be in the minority when compared to the large number of scouters we see at public shows, who frequently sidle past without stopping, as if they are aware of their shortcomings. On the other hand, those scouts who do visit us with a purpose are usually very good and quick learners and a joy to teach. And it is often the girls who excel and exhibit the most enthusiasm and can often be seen showing others what they have learned.

Most knot tyers possess many other skills so that we also see beautiful hand-produced tools, braiding stands or picture frames which all find their place in the world of knotting. Here mention must be made of items produced using one skill, married with knotting to produce ornamental work.

Thankfully we no longer seem to meet the loudmouthed know-it-alls who attempt to dominate a discussion by inferring or even claiming that they are the only ones who know properly how to complete the task. The very, few from the past, thankfully seem to have faded away.

I have not yet mentioned the artistic knotter whose work is not generally suited to our shows, but who creates larger projects such as room-dividers or wallcoverings in restaurants, art galleries and hotels. They usually also do smaller work, but we seldom get to see their major masterpieces unless we can afford to meet in a location graced by their labours. The scale is such that a different approach is required: no more tying on your knees while watching television but getting up ladders or drilling walls to take supports, and often working against the clock and sometimes out of hours, when the location is clear of the public. A different face of knotting but still within our family.

Finally I must mention the modest who, having enjoyed their hobby for years in isolation, eventually bring pieces to a meeting and are astounded at the reception given to exquisite examples of the knotter's art and craft. We hope they will keep coming and enriching our meetings.

Autumn Meeting 2019

by Willeke van der Ham

The IGKT October 2019 meeting was held in the Vegesacker Geschichtenhaus (History House) the white building in the picture, next to the old harbour (now the harbour museum) in Vegesack, Bremen, Germany.

The exhibition was in the hall which takes up the whole second floor of the building. It's a massive space, but there was plenty to see, so we didn't get lost.

The meeting opened on the Friday, and by mid-afternoon all the tables were occupied and the very diverse display looked really splendid. The show was open all through Saturday. Many exhibitors were still present on the Sunday, and visitors kept on coming right up until 4.00pm, which was good.

Jergen's Table

Lunches were kindly made and supplied, by Petra and Paul, Yuval's parents, which suited everyone well.

Friday evening saw a local restaurant playing host, at short notice, to the whole IGKT contingent. On Saturday, the official Knot Tyers' Supper was enjoyed by everyone.

Throughout the meeting, we welcomed a steady flow of visitors. We saw many a dragonfly taking off, and plenty of keyfobs created, but some more challenging projects were also undertaken, like the young man who started covering a bottle. The teachers came from Germany, of course, but also from Norway, Denmark, France, the USA, the UK and the Netherlands.

Anke's table

The locals spoke German, naturally, but not all the others did. Not many of the students spoke any of the other languages, but nevertheless, the teaching went smoothly in spite of the language barriers. And as ever, the language of knots overcame all the obstacles. The raffle was successful; the tickets were home-made, but they were all sold, and many people went home happy with one or more prizes.

The meeting was organised by Matthias Böving, Yuval Dvoran and Peter Petersen. They wish to express their special thanks to Heino Köster for establishing the connection with the Vegesacker Geschichtenhaus, and a big 'thank you' to all the other members and the staff of the museum whose help and support made the meeting such a success!

IGKT Geelong, Victoria, Australia
March 19th to 21st 2021

Get the dates in your diary now

Geelong - where the National Wool Museum will host IGKT Australia 2021

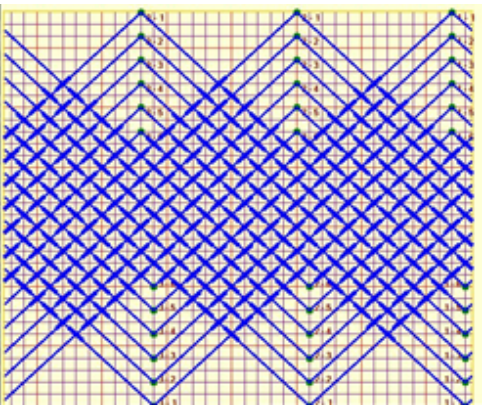
Grid Drawing for Cylindrical Knots

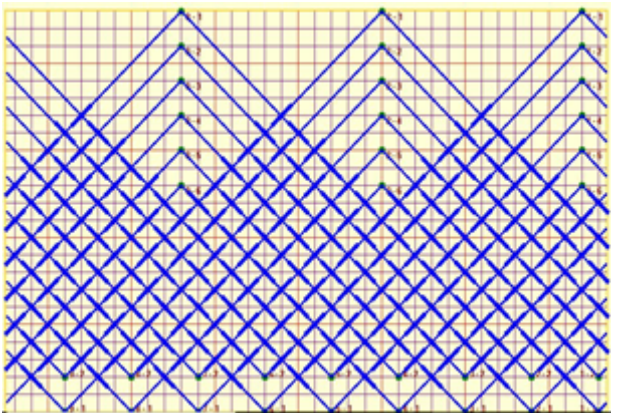
by John Richings

Grid Drawing for Asymmetric Nested Bight Cylindrical Knots

As a follow-up to the previous article on Regular Nested Bight Cylindrical knots for spheres and regular shapes, this article covers the generation of grids suitable for use on hemispheres and cones. As before, I have limited the mathematics and again, for large asymmetric knots I would recommend investing in Ariane software.

Here you can see a Regular Nested Bight Cylindrical knot of 3 rim bights (B*), and a nest of 6 bights (A), and below it you see a Symmetrical Nested Bight knot of 3 rim bights (B*) and a nest of 6 bights (A) at North and 9 rim bights (B*) and a nest of 2 bights (A) at Equator.





Instructions for drawing a grid

1. Use isometric paper (see *KM* 143).

2. For convenience I'll take a sphere with North and South Poles and an Equator.

3. Take a hemisphere, decide on the number of rim bights at the North Pole (for the neatness of closure limit to 3 or 4) = B*.

4. Decide on number of bights per nest at North Pole = A. Then total bights at North Pole = A x B* = B.

5. Decide on X (spacing) see diagram (Fig 1). This is the number of diamonds between the North Pole nested bights and the Equator nested bights. Increasing X increases the number of leads in the knot.

6. Determine the nest configuration at the Equator. The total bights (B) at the North Pole must be the same as the total bights (B) at the Equator, eg, at the North Pole, B* = 4, and A = 6, then B = 4 x 6 = 24. At the Equator there are, in this case 3 options: B* = 12 and A = 2; B* = 6 and A = 4; B* = 8 and A = 3.

Important: At the Equator you cannot have B* = 24 and A = 1. This would not satisfy the common divisor of 1, needed for a single-strand knot.

7. For a regular knot, L (Leads) = X (spacing) + 2(A – 1), but for an asymmetric knot both North and the Equator must be taken into account so the formula for asymmetric knots is: L (Leads)= X (spacing) + 2{(A north – 1)+(A equator – 1)/2}

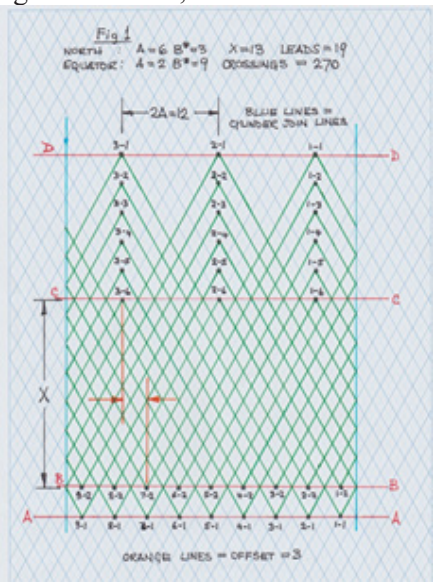
Example: North Pole B* = 3, A = 6; Equator B* = 9, A = 2 X = 11.

Leads = X(spacing) + 2{((A north – 1) + (A equator – 1))/2}.

Leads = 11 + 2{((6 – 1) + (2 – 1))/2} = 11 + 2{(5 + 1)/2} = 11 + 2{6/2} = 11 + 6 = 17. So, as B = 18, the common divisor is 1.

Drawing the Grid Diagram

In this example, B*north = 3, A north = 6 (hence B north = 18) and B*equator = 9, Equator = 2. If X = 13, then applying the formula, Leads = 19 and the common divisor is 1.



The diagrams assume a vertical mandrel. <u>(The scale on Fig 1 is 1 diamond = 2 units).</u>

Use Fig. 1 to follow instructions

(a) Near the bottom of the page, draw a horizontal line AA shown in red. This is the line along which the Equator rim bights will be marked.

(b) At bottom right, at least 1 diamond mark a point 1-1, this is the first pin position.

(c) Move, in this example, 2 diamonds left (the inter-bight distance = 2A) and mark 2nd Pin 2-1. Continue moving left to mark pins 3-1, 4-1 etc to end at Pin 1-9.

(d) Make sure, as on the extreme right there is at least 1 diamond space to left of Pin 9-1. These will be the Inter-Bight space between Pin 9-1 and Pin 1-1. The blue lines on Fig 1 would be the lines that would meet when pasted on a mandrel.

(e) Draw line BB, one diamond up from AA, this marks the second line of bights.

(f) Directly above Pin 1-1, mark on line BB, Pin 1-2. Repeat this for Pin 2-2 marking to Pin 9-2.

(g) Above line BB now count, in diamonds, the equivalent of 13, which is X (spacing), draw a red line CC.

(h) So far you've marked the position of Equator pins, marked the extent of X and drawn line CC.

(i) Starting at lower Pin 1-1 draw a line, following the isometric line from bottom right to upper left until it reaches line CC. This is the first pin position. Mark it as Pin 2-6, being midway across the diagram. Now count the equivalent of 2A (12 positions) to the right and mark it as Pin 1-6. Do likewise from Pin 2-6 to the left and mark Pin 3-6.

(j) You are now in a position to mark all the other pin positions at the North Pole. Pins 1-1 to 1-9 will be on line DD.

(k) You have all the pin positions marked and the first half-period line drawn from Pin 1-1 to Pin 2-6.

(l) Now draw the second half-period line from Pin 2-6 down to Pin 8-2 ie the first pin that occurs on the isometric line.

(m) Draw the 3rd line from Pin 8-2 along the isometric line to the left blue line (cylinder join line). From the right hand join line continue upwards to Pin 2-1.

(n) Continue drawing the half-period lines until eventually the final half-period ends at Pin 1-1, the starting point.

Coding the Grid

Our requirement is a strict O1 U1 sequence. In larger grids there are opportunities to generate patterns using coding.

At each grid crossing starting at the starting Pin 1-1 alternately mark each crossing as over or under.

You can see in Figs. 2 and 3, above, the alternate coding if sticking to a strictly U1, O1 sequence. You could, of course vary the coding, for example, by making 2-row 2-pass at the centre of the X band that is making a V-shaped pattern.

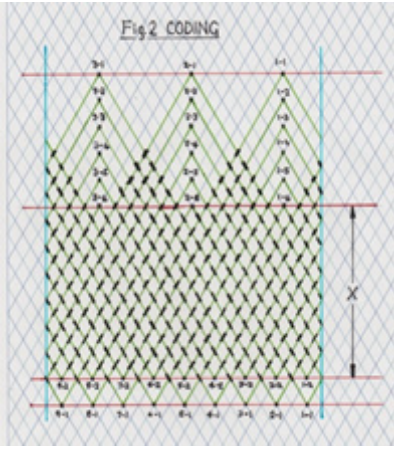
Listing the Algorithms (Using the first coded grid as an example)

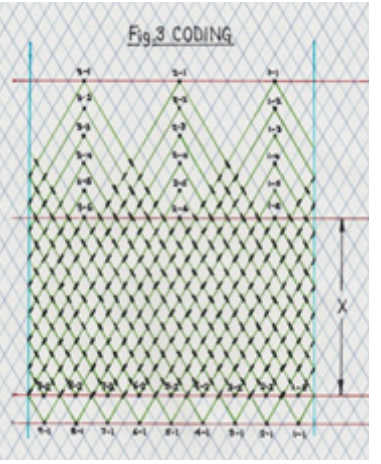
Place a piece of tracing paper on top of the coded grid diagram. Draw a line tracing the first half-period from Pin 1-1 to Pin 2-6.

Write down: Pin 1-1 to Pin 2-6: Free run (because it doesn't cross any lines already drawn on the tracing paper).

In fact, the first three half-periods are Free runs.

The fourth half-period from Pin 2-1 to Pin 2-1 downwards is O1, U1





The fifth half-period from Pin 2-1 upwards to Pin 3-2 is U1, O1

The sixth half-period from Pin 3-2 to Pin 4-2 is U1, O2

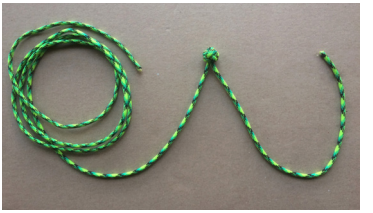
Carry on in this way till all 36 half-periods have been completed. The alternative method is to wrap the grid drawing round a suitable mandrel, applying pins at the relevant positions, then directly following the grid, build your cord knot.

An Alternative Dragonfly

by Colin Murchison

This is an original dragonfly design which as far as I can see has not previously been produced anywhere else. Last summer while sitting in the sun, I started idly playing with some string to see if I could I make a dragonfly that reasonably closely resembled a real one. At that time I hadn't looked online or checked in the *Ashley Book of Knots* etc to see if there were any existing designs and have only done so recently to check if I could find anything resembling my design. It is primarily constructed using a Diamond knot, a Stopper[1] knot, and a Diagonal lashing.

Take a piece of 4mm diameter paracord 200cm long. At approximately 35cm from one end form a Diamond knot as the head *ABOK* #787.



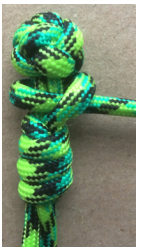
The Diamond knot (left) before the loop has been 'lost' by working it back through the knot.

Using the long working end, form the abdomen (approx. 15cm long).

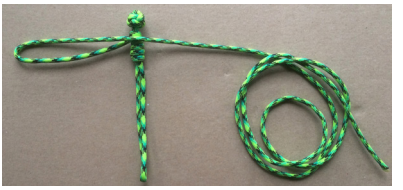
Use the short working end to tie the stopper knot: take three turns round the body, working up towards the head, take a loop around the head and lead the end down through the turns. Slowly and carefully pull this stopper (Triple Overhand knot) tight, to lie near the head but 1cm away from it.

1 In effect a Triple Overhand knot tied round the body

Once the knot is tight and secure, cut the short working end close to the knot. I like to use a lighter to melt the end to the body at this stage.



Turn the piece over, and using the long working end make a Half hitch round the neck.



Turn the piece back again so the long working end is on your left and form the first wing, laying the lead to the second wing between the loop and stopper knot, which helps to hold the wings in place as you form them.

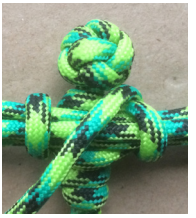
The wings are made by making four loops, one after the other, in the following sequence, left, right, left, right. Try keeping the wings the same size, and place the second set of wings on top of the first. You can make some adjustment to keep them neat and the same size, but as the wings are made in one continuous loop you can make finer adjustments once you have tied the lashing which will hold them in place.

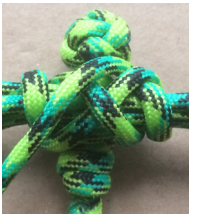
Once the fourth wing has been formed, take the working end under the bottom of the wings on the left and loop it over the top of the wings on the left.

Now take the working end back under the bottom of the wings on the left and diagonally across the underneath of the body to then take a turn round the wings on the right.

These turns on either side of the wings help to hold things in place and forms the shape of the wing muscles. To keep the knot tight, once you have made the first loop round the left wings, keep the tension in the working end as you build up the knot.

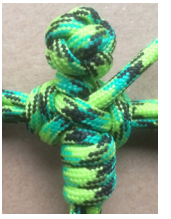
Now make a set of diagonal lashing turns and then a second set.





On the final pass, take the working end under the last pass it crosses, to hold the working end in place.

Now turn the piece over (the bottom of the dragonfly is now uppermost) and take the working end under the diagonal pass. Work the knot tight, cut and seal the working end.



Colin Murchison

I'm a retired engineer, and environmentalist, and am passionate about marine conservation and recycling. As well as using knots and splices for practical purposes, it gives me great pleasure to recover rope and string from the shore line and to recycle it into what Clifford Ashley calls 'fancy knot work'. To this end I'm also indebted to Des Pawson for his books which over the years have been an inspiration and guide – I think everybody who knows me has a recycled 'key ring', made using the single then doubled Lanyard knot, which fittingly is the start of my own dragonfly!

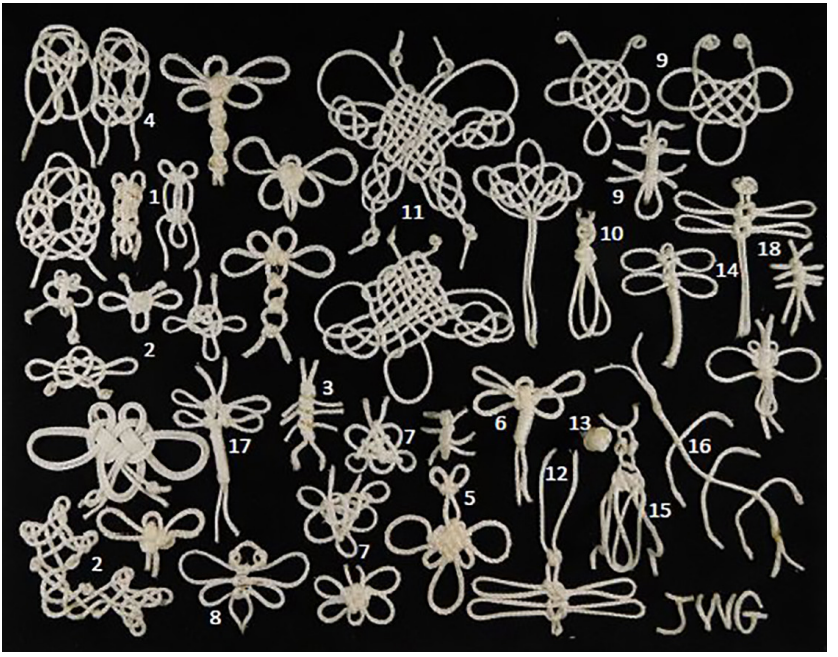
Notes on the orders of insects

by Dr John W and Peggy Guyton

Editors' Note: The original article ***Entomological Knot Tying - Part 1*** *appeared in KM 143. This is an edited version of* **Part 2** *included here for the more scientifically-minded member. The full version of Part 2 which contains the Guytons' interesting and amusing 'asides' was published in the complete article on the IGKT website, and remains there.*

Insects and other arthropods, that are related, are grouped into "orders" which are continually changing! This section is to enable the reader to connect selected "Order" names with representative insects in the order. An insect identification book will prove essential. Each "order" below contains tying notes, and short fun facts about insects in each order. There are orders I did not include, on purpose. The photo is a collection of insects representing the most common orders, there are several "species" for several orders.

The following notes are organized by insect order and each includes: Order number that matches illustration numbers on knot board, order name, number of species or different kinds of insects in the order, a few examples; and characteristics useful in tying insect knots in specific orders.



1. **Coleoptera (**Greek for sheath *koleos* and wings *ptera*). Beetles**:** 400,000 species. Example**:** Longhorn beetles, stag beetles, weevils, fireflies and ladybugs (flies are in the order Diptera not Coleoptera. When the word fly is used as a compound word, as in this case, it does not imply firefly is in the Diptera
2. **Diptera** (Greek for two *di* and *ptera* wings). Flies: 120,000 species. Example**:** Flies, mosquitoes, gnats and biting midges. Flies have two wings and small halteres that resemble drumsticks behind each wing that auto rotate to control flight. Number 2 in the bottom left corner of the Entomological Insect Collection illustration features 2 flies that are conjoined lovebugs, in love! An extra knot has been added behind the wings in these lovebugs representing halteres. Lovebugs are often brought to our office for identification, and are most often connected.
3. **Dermaptera** (Greek for skin or leathery *derma* and wings *ptera*). 1,800 species. Example**:** Earwigs. I have never heard of an earwig getting into a person's ear and the ominous looking forceps (a useful feature in tying one) cannot even give a respectable nip! The forceps or pincers on the abdomen is a determining characteristic of an earwig knot. Dermaptera is the smallest Order and earwigs are found on all continents except Antarctica and are moved great distances in luggage and shipments.
4. **Blattodea** (Latin for cockroach; shuns light). 4,600 species. Examples**:** Cockroaches.
5. **Mantodea** (Greek referring to shape - prophet like). Example: Praying mantids. Mantids (4b) are fun to watch rocking back and forth and using triangulation to get a fix on their prey. And the female often makes a snack of the male.
6. **Ephemeroptera** (Greek for half-wing). 2,100 species. Example**:** Mayflies. The mayfly's abdomen's tip has characteristic 2-3 thread-like tails (caudal filaments). The body is easily tied with a representative knot (4 wings) with two or three leads protruding from tip of abdomen. Mayflies, live for a day as adults only to mate. lay eggs in streams or ponds and die.
7. **Hemiptera** (Latin for half-winged; known as true bugs). 90,000 species. Example**:** Leafhoppers, kissing bugs, giant water bugs, bed bugs, and shield bugs. All bugs are insects but not all insects are bugs! Some shieldbugs' bodies have triangular shapes and triangular knots can be worked into a hemipteran.
8. **Homoptera** (Latin for equal wings; known as sucking insects). 32,000 species. Example**:** Cicadas, psyllids, whiteflies, spittle bugs and scale insects. Honeydew, a sugar-rich liquid is sometimes excreted by sap. A very small Monkey's fist beneath a bug would be a subtle clue to the sap

sucker's identity! The cochineal has a long history of use as the source of a red dye from the carminic acid it produces. Cochineals' specialize on cactus and have a rich history.

9. **Hymenoptera** (Greek for membrane wings). 130,000 species. Example**:** Ants (have bent or angled antenna), bees and wasps. Bees navigate by the sun and can see polarized light thus determining their position on cloudy days.

10. **Isoptera** (Greek for equal wings). 2,300 species. Example**:** Termite. Very small and in a collection, you might want to place your termite knot on a piece of termite damaged wood. Termites can have wings that are twice as long as their bodies and their abdomens appear to be composed of segments that can be replicated by wrapping them from the waist to tip with cord.

11. **Lepidoptera** (Greek for scale wings). 300,000 species. Example**:** Butterflies' and moths' wing patterns and colors are descriptive. Touching a moth wing will reveal scales on your finger, from the mothButterflies and moths do not eat solid food and use their proboscis to drink. If you want to go one step further with your Lepidoptera knot, add a curled proboscis under its head.

12. **Megaloptera** (Latin for ample wings). 400 species. Example:Dobsonfly, alderflies, hellgrammites, and fishflies. Their larva are indicators of good water quality. The male dobsonflies have fearsome looking mandibles that have resulted from a sex selected trait. Long mandibles on the front of a body knot are a defining clue to the insect's identification as a dobsonfly. Dobsonflies are nocturnal.

13. **Neuroptera** (Greek for net-veined wings). 5,000 species. Example**:** Lacewings and antlions. A lacewing's egg on its stem is featured in this insect knot collection and is a small Monkey's fist with a centimeter of line still attached. A pin can be pushed through the Turks head and down through the line for mounting in a collection!

14. **Odonata** (Latin for toothed referring to mandibles). 5,500 species. Example: Dragonfly and damselflies. Understanding insects' behavior enables collectors to be more successful. Dragonflies, for example, fly in a back and forth search like pattern. Dragonflies rest with wings spread and damselflies with them folded over their backs. Dragonflies have been around for over 300 million years and were among the first insect fliers. Dragonflies today have wingspans of only two to five inches, but some dragonflies fossils feature wingspans two feet wide.

15. **Orthoptera** (Latin for straight wings; back legs large and built for jumping). 20,500 species. Example: Crickets, grasshoppers and katydids. Only male crickets chirp and the warmer it is the faster their rate of chirping. Count the number of chirps in 15 seconds then add 37 to get the temperature in degrees Fahrenheit or for degrees Celsius, count the number of chirps in 25 seconds, divide by 3, then add 4 to get the temperature.

16. **Phasmatodea** (Greek for phantom). 2,500 species. Example: Walking Sticks and leaf insects. An important entomological knot tying tool is a soldering iron if you work in nylon and this is useful in attaching walking stick legs. Of course you can use a needle to make a hole and push the legs through the body.
17. **Plecoptera** (Greek for folded wing). 3,000 species. Example: Stoneflies are an indicator of good water quality. Your stonefly knot should have long antenna, a pair of anal cerci, and two pairs of wings.
18. **Thysanura** (Greek for fringed tail or bristle tails). 370 species. Example**:** Silverfish are prehistoric, predating the dinosaurs and are possibly the earliest most primitive insects. They have silvery scales and move in a wiggling motion reminiscent of fish and frequently outrun their predators that include spiders. They eat vegetable matter, paper, glue and can often be found in libraries and old books. They have complex courtship rituals!

If you enjoy tying Entomological Knots, we would enjoy hearing from you and even seeing and learning some of the knots you develop. If you decide to play with the bugs you are tying, that would be interesting to hear about as well!

Not Just Knots

by David Hall

I live in an area of North Devon where ropes, knot tying and just about everything to do with rope work was part of everyday life. Only 150 years ago Bideford in North Devon and the estuaries of the rivers Taw and Torridge were major centres for wooden shipbuilding. Between 1750 and 1850 there were over 40 shipyards along the river banks which made sailing vessels of all sizes, coastal ships to fully-rigged ocean-going merchantmen. All of this marine activity required large quantities of rope. To meet the needs of the ship builders, Bideford had its own rope-making facility. Places like Chatham and Portsmouth had their rope sheds while Bideford had its rope-walk, a long stretch of a straight narrow lane where the fibres could be attached to the winding head, tensioned and made into standard three-strand rope. Today the shipyards have all gone and just a solitary street sign remains as a relic of local maritime history. At one time knotting would have been a skill that everyone possessed, not just sailors but

also farmers, builders and anyone involved in construction work. Today there is little need for this particular skill so it is up to a growing band of individuals to demonstrate the craft to others.

Recently we set up a Men's Shed in the village and to promote the event decided to stage a couple of functions. I volunteered my services, being an old soldier I should have known better. As it turned out I am glad that I did it, we had a good time and later, I was asked when I'd do it again so it must have gone down well.

This short article is how I set about making a knotting session work. Well it worked for me so it could work for you; just add your own twist to it. During my career I have carried out many presentations and the key to succeeding is in the preparation and timing. In this case I had decided that as the event would last over two hours, simply tying knots would not be sufficient, so I split it into a talk on how rope was made and the wide variety of fibres that are used. Fortunately I had a selection of hemp, coir, manila, sisal and other samples to pass around, together with illustrations of methods of rope making. A planned break gave everyone the opportunity for refreshments and to look at some of the display: Marlin spike, prickers, needle and palm, knot samples and my dog-eared *Ashley Book of Knots*.

While this was going on, others were setting out tables to work on (much better than working on your lap). Make sure that you have a quantity of short spars available for tying the hitches. We started the next session by giving everyone a length of 12mm soft rope, and went first to the Reef knot, then the Sheet bend, making sure that everyone succeeded. There will always be someone to help those having difficultes. Try and keep a dialog going on the use and purpose of each knot they tie. I bring some interest in by letting the gathering start with a thumb knot then with extra turns produce a Stopper or Prayer knot, a bit of manipulation is needed to achieve a good effect. If you show a Figure of Eight, tie it double, it looks better and gives a certain satisfaction. Move onto bends and hitches, how far you take it is up to you, but I encourage you to get involved and not to turn down an invitation – it's very rewarding.

Knots for Shedders Down Under

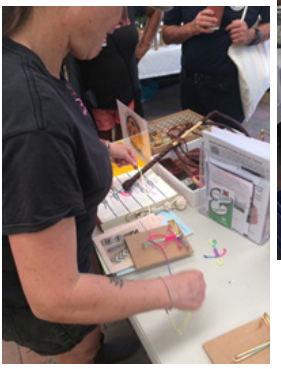
by Jim Caswell

Very pleased to report an unexpected but very welcome outcome as a direct result of this year's Tamworth Gathering. About a week after the meeting, Raymond McLaren was contacted by the Events Coordinator of the Australian Men's Shed Association (www.mensshed.org) as follows:

As discussed, I run many 'Shed' events around the country and although the events are targeted at promoting Men's health it is integral that we have an element of interest in other areas to initially engage the men. At previous events we have had, eg: tool reps, blacksmiths, beekeepers, pottery clubs, and even a sausage making demonstration, but being based in Newcastle, it is sometimes hard to search around for these quirky type niche exhibitors. When I heard about the meeting you had organised in Tamworth it made me think that it would be great to try and promote what you are doing through these events and these type of exhibits (knot tying) are exactly the type of thing that would complement the events we run. We need to combine things of interest to the 'shedders' to get the guys to come along and compliment it with a side serving of 'health and well-being' messages and information. We call it "health by stealth"!

Now, we don't at all mind being referred to as "*quirky type niche exhibitors*", do we? I'd be happy to wear that as a badge of distinction. So, after some initial Qs & As and checking of calendars, we committed to support two upcoming "Men's Shed Event" days, under the IGKT Banner (Gold Coast in October and Brisbane in November initially). This would certainly raise the profile of the IGKT down under and that will be a just reward for all the effort Raymond put into the great weekend in Tamworth.

The Nerang Gold Coast Event was held on 24th October and was a great success with 120+ visitors. I was joined by local IGKT member Gareth Davis and we were kept busy answering 'knotty' questions most of the day.



Dragonfly 'How to' a big hit

Table Display with IGKT prominent

A very fitting venue and a great opportunity to promote the Guild. Am now looking forward to next "Men's Shed Event Day".

An Extension of *ABOK* #551

by Tibor Füzi

A useful and attractive knot as an alternative for an overhand loop. Interestingly, this knot has three parallel strands, but uses only a doubled end. Start with an overhand knot (fig 1), which is doubled like *ABOK* #551 (fig 2). Put the end right through the middle (fig 3), and follow the lead in between the first two strands (figs 4, 5). Pull the knot tight (figs 6, 7).

Tibor Füzi

I came from Hungary to Germany in 1981 as a construction worker. I worked, as, among other things, a mason, and a driver, and currently am employed as a housekeeper.

I've been interested in knots for more than 30 years, and through the knotting literature I discovered the IGKT, became a member, and a little later, a founding member of the German branch as well. Over the last 19 years I've enjoyed meeting knot tyers from other European countries, USA, and Australia.

Book Reviews

Handbook of Fibre Rope Technology

By H A McKenna, J W S Hearle, N O'Hear **ISBN-10:** 9781855736061

The reference work on fibre ropes, written by experts in the field. It covers the history of rope making, different fibres and their properties, goes on to describe different rope structures, their manufacture, testing and use.It provides a lot of different equations and, of course, an extensive glossary.

Its coverage of knots is minimal, however, but for those of us who want, or need, to learn about ropes, it is a great source. Did you know that a rope wet with sea water and then dried contains salt crystals which can lead to massive internal abrasion? What happens when nylon ropes get wet? (Hint: Abrasion becomes a bigger problem when the line is stretched.) Did you know that the best termination of a rope is almost always the eye splice? Would you like to learn more about the theory of *backtwist*? Or about what *backtwist* is, in the first place? Then, this book might be for you. But given the price, I would look at the previews on the Internet first.

Bundle: £434 Print: £212 eBook: £222

Jens Stark

Editors' Note: Jens lives close to Hamburg, Germany and the River Elbe. Involved in sailing for decades, he always had an interest in knots and ropes. He joined the IGKT this year and is now trying to find out if and why knots we use work or fail, even if he thinks he is unlikely to succeed.

The Wee Lighthouse Knot

Pieter van de Griend, 2019, republished by IGKT

This 20-page booklet was unknown to me prior to its recent re-publication, and I have worked through it a few times, following the instructions to make my own Wee Lighthouses. The illustrations, all drawn by the author, are beautifully clear and almost render the text superfluous. On p.9, the author suggests that colouring the diagram could help understanding the structure of the knot and seems like good advice.

If I have any criticism, it is that the author, one way or another, insists too much that constructing this knot is difficult (pp. 1, 3, 6, 20). Of course, this is probably not the sort of knot to give someone who has never

tied any fancy knots before, but I would suggest that those with an interest in knotting would be well able to follow the explicit instructions and complete their own Wee Lighthouse knot. It would be a pity if less confident people decided not to try because of the author's "warnings"! Nevertheless I suggest that first-timers attempt the knot using thicker string and avoid slippery materials.

One 'trick' suggested by the author, is the pinning of the strands for the initial sennit. I have tried various ways of working around this: clamping, tying in the hand, but in the end I have come back to pinning!

The booklet left me asking questions at first: "Why didn't the author start with a four-strand flat or round sennit instead of a three-strand sennit requiring the introduction of the fourth strand?" Or "Why did he make this Turks Head rather than another." But then I realised that I was missing the point. Pieter van de Griend has given us a model which, once we have understood it, leaves us free to create our own variations on a Lighthouse theme. Perhaps members might share some of their variants with *Knotting Matters*.

Maurice McPartlan

IGKT Meetings 2020

As you may have seen on the website, the dates of both the spring and autumn meetings have had to be changed from our usual times for 2020.

The Spring Symposium and AGM will be held in the Floral Pavilion, New Brighton, UK on April 30th-May 3rd, not the following weekend, because the UK has rescheduled the May public holiday for May 8th. New Brighton is just across the River Mersey from Liverpool, and is easily accessed by car, train or bus. Further details and the booking form are on the flyer which accompanies this issue of *KM*. Do come for all or any of the days – the AGM is on Sunday May 3rd at 10:00am. It usually lasts about an hour.

The Autumn Meeting will be in Mariehamn, Åland Islands, Finland on 11th-13th September. This is also an earlier weekend than normal to beat the onset of winter at latitude 60ºN. The islands are a self-governing part of Finland, in an archipelago of several thousand in the Baltic Sea. Swedish is the language most used and English is widely spoken. The very pretty ferry route from Stockholm costs less than €50 return during the day-time, and there are many economy flights to Stockholm. This will be the Guild's second meeting in Scandinavia (the first was in Karlskrona, Sweden, in October 2010) and we hope it will be popular with all our members around the Baltic and further afield.

OBITUARIES

Jan Vos

Many members around the world will have heard the sad news that Jan Vos died on 23rd September 2019 after a very short illness at the age of 56. Three of his close friends have written to *KM*.

Some personal thoughts from Des Pawson

He is gone! Diagnosed with oesophageal cancer on the 17th September and dead by the 23rd September! No more will a smiling Jan Vos turn up at a Guild meeting here in the UK, as he did way back in 1986 when, as a young man, he got his mother to bring him and his 11 knot boards to the Knotting Extravaganza at Charlton. That was the very same occasion that the much older Jan Hoefnagel also came, making it clear that knotting was strong in the Netherlands. Ever since that day, there was always the strong likelihood that Jan would turn up, often driving a car full of Dutch members that he had collected on his way to the meeting. That meeting could be in the UK, France, Belgium, or Germany. He also made it to America.

In 1989, when Geoffrey Budworth was looking around for a suitable candidate to take over from him as President, he happily chose Jan Vos. Jan was only 26. Geoffrey's choice signified that the Guild was for the younger generations and truly international.

For the two years that Jan was our President he acted way beyond his years. This was a time before the internet. He would phone the committee to hear how things were going and make his own observations. He started to make trips to meet members, amongst others I recall him going to Sweden to meet Sten

Johansson and a trip to Switzerland in the early hope of starting a French-speaking branch.

Of course, once the French started a branch, Jan would regularly attend their meetings, seemingly leaving work on a Friday night and driving many miles to the gathering, almost always with other members in his car.

Since 1986 he was a great ambassador for the Guild and one of the driving forces behind the vibrant Dutch branch.

By profession Jan was an accountant with his own one-man business, looking after many small businesses in and around the town of Huizen, where he grew up and lived all his life. It was that skill-set that he offered to the Guild as Scrutineer of our accounts.

Jan leaves behind his wife Elise, son Michel and daughter Jessica. It is very hard to think of them trying to cope with this sudden blow.

The church in Huizen was full with about 500 people. The Guild was represented by a good contingent from the Dutch branch, Ian Schofield, Liz and myself representing the whole of the IGKT.

The whole world of Knotting will miss him and his enthusiasm greatly. I am devastated. Des Pawson

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Pieter van de Griend spoke at Jan's funeral

Chinese Pan Chang knot, Turks Head, Argentinian Gaucho braids, Dayak Headhunter knots.

What does this global set of knot names have to do with Jan Vos?

The discerning reader probably noticed the little mats on Jan's memorial card. There is a story behind them. At the family's request, I would like to briefly highlight some episodes from Jan's life of knotting: to speak about the man I knew for 33 years. But, let me immediately add, as will soon become clear, that this story is not just my own.

Knotters are few and far between. Yet, you can meet them everywhere and anywhere. Usually, you can spot them by the pieces of coloured cordage they always seem to carry around with them. There are several knotters in this church today. They have come to Huizen, from all points of the compass to bid farewell to Jan.

Knots and Jan – what is the story? Jan was interested in knots at an early age, triggered by scouting. Around 1982, word of an International Guild of Knot Tyers, IGKT, reached The Netherlands. Jan immediately became a member.

A few years later, 1986, the Knotting Extravaganza in London was arranged. He packed 11 large knotting boards and his mother into her car and they set off for London.

The arrival of that young, friendly enthusiastic Dutch knotter at Charlton House did not go unnoticed. It attracted mention not only in *Knotting Matters*, but also in the Dutch press.

Soon afterwards, with other enthusiasts, Jan established the Dutch chapter of the IGKT. Having graduated as an economist and having commenced his accountancy career, Jan's knotting interest did not wane. But he knew well that no organization could ever shape itself spontaneously. For that reason, he accepted the IGKT presidency in 1989. In the capacity of the youngest guild president ever, in context of Knot Year 90 , he arranged a large gathering, in The Netherlands. Jan was a hospitable, courteous and friendly host – acting as an ambassador for the guild and for his country. After his presidency, he continued his guild work as its in-house accountant.

Many monthly meetings in De Hoop, a flat-bottomed tjalk, beached on the doorstep of the Rotterdam Maritime Museum, as well as many other locations throughout the country, were the venues for these Dutch guild meetings. Jan never wasted an opportunity to speak about his passion for knots. He made many knotting trips, travelling to England, Sweden, Germany, France, and Belgium to meet other knotters face to face. He even crossed the Atlantic to talk knots in New Bedford, Massachusetts, USA.

Satisfying that insatiable hunger for knotting knowledge was just one aspect of Jan. Freely sharing the knotting knowledge he'd gained, was another. During his many activities, it soon became clear that knotting knowledge and Jan were a happy combination.

Educationally powerful, he would teach new things to anybody interested in sailors' ropework (schiemanswerk). He was even able to explain techniques not in the literature, possibly because he had innovated them himself. He was unstoppable, Jan considered a computer a knotting tool on an equal footing with the centuries-old classical marlin spike.

That may require some explanation. You must know that knotting ideas usually begin with a single simple knot.

Their elaboration into crazy, complex structural innovations require some high-tech input, however. This once caused Jan to share a sphere-covering project,

which he had called *Für Elise*, with his correspondents. Despite the project title's connotations with that elegant musical masterpiece, this knotter found he had to sacrifice the remainder of his grey hair to implement Jan's challenge in a single piece of cord.

I stand here on behalf of all those knotters around the world, and on their behalf, I want to extend our condolences to Elise, Michel, Jessica, and Jan's other family members. The loss of Jan Vos, the man, the friend, the gentle giant of the knotting world, cannot match the immense sorrow and pain you feel. I would just like you to know that we feel and share your grief.

With his skill and lifelong love of knots, Jan succeeded in binding people together across the globe. Now, with his lifelong faith, Jan is bound closer to his God in ways which can only surmise. Thanks for everything, Jan. Rest in peace. We will miss you. Pieter van de Griend

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Willeke van der Ham attended Jan's funeral

We have been to the funeral of Jan Vos. He had a fair-sized church well-filled with people, and lots of nice words in Dutch. Pieter van der Griend did the talking for the Guild, he has been a personal friend (more than just a fellow Guild member) of Jan for a long time. Pieter painted a good picture of Jan, knot tyer, business man and family man.

Further speakers were Jessica Vos, Jan's daughter and Elise, his wife, and of course the minister, who had a lot to say.

After the service, many of the people in the church made their way to the cemetery, to pay their last respects to Jan. After this we had the opportunity to meet the family in the Cemetery reception room.

Specially invited people, knot tyers and those from outside the country were invited instead to the funeral home where the meeting had been the night before. There we had more time to meet Elisa, Jessica and Michel. Present were some Dutch knot tyers, some regulars at the present-day meetings and some from longer ago. The International Guild was represented by Des and Liz Pawson, and Ian Schofield.

We heard that Jan had not been feeling ill till about two weeks before, when he went to hospital with throat problems and was given antibiotics at first, and then, only six days before he passed away, he was diagnosed with cancer. On the day before he died he called some of his friends, expecting at most a week longer, but on the following morning he passed away. Mercifully, he hadn't suffered long, but he had some time to say goodbye to the ones he loved. He will be missed by all, of course foremost by his wife, children and wider family, but also by all of us, his friends. Willeke van der Ham

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All branch details as on IGKT website on 11/11/19

BACK COVER: GEOFFREY BUDWORTH AT HIS MACRAMÉ - SEE P10

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